

# WHITE MEN IN TIES DISCUSSING MISSILE SIZE

**the McGill Daily**

75th YEAR OF PUBLICATION  
Thursday, January 23, 1986  
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**the supplement**



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# KriticalKultchaListingsKritical

by Mike Crofane

Today

**Hurrah for Johnny Canuck A Moose** Production. This play depicts the protagonist and his macho, comic-strip Canadian 'Supersquad' buddy as they battle the baddies. At McGill Players Theatre until Jan. 25th.

**Maggie McCulloch** by Jenny Lang, and **Passacaglia** by Vancouver's Joan Mason Hurler. For four years, New Moon Productions has been a group producing plays about, by and for women. Womyn's Theatre presents **Passacaglia**, a play examining a day in the life of four women in a retirement home. Songwriter Jenny Lang also performs a tribute to her Scottish immigrant grandmother. At the Atwater Library until Jan. 26th, \$7 and \$5 for matinees. (discounts for students, seniors).

**Landed Immigrant** The decline of rockabilly carries on...at Rising Sun.

**The Beatles**, after an engrossing five-month tour at the American Rock Café.

**La Belles...Job de Fou.** Comedy(?), a hilarious \$15.50, at Le Spectrum.

**Akira Kurosawa**, considered to be the most formidable filmmaker alive, is honoured through several of his films at Conservatoire d'Art Cinematographique:

Tonight — *Rashomon/Ikuru*  
Jan. 24th — *I Live in Fear/Seven Samurai*

Jan. 25th — *Throne of Blood/Lower Depths*

Claire, chanteuse at Café Modigliani. Free.

**James White and the Blacks.** Formerly with the savagely funky Contortions, James White — aka James Chance — now fronts one of the moiest bands around. Wicked sax and funk-punk to shoe, with Agit Pop opening at Foulfoules Electrique. \$6.

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Friday, Jan. 24th

**Bad Results and Countdown Zero.** Tight-knit musical frenzy, at Rising Sun.

**Syndicate** at Station 10. Beware of their Cream covers.

**Messanjah and Dub U5.** Reggae comes to McGill (think about that). McGill Ballroom, \$7, \$5 for students.

**Caring/Curing: Women in Medicine.** An art exhibition by Barbara Louder. The exhibition dealing with women, reproduction, and health care in Canada. Louder was involved in last year's *Anti-nuke Show* that toured Montréal. Her first solo exhibition will be showing at Galerie Powerhouse.

Also at Galerie Powerhouse: **Sandra Lucantonio.** 'A bathtub on the front lawn embraces a statue of the Virgin Mary.' This curious exhibition adds new meaning to essentially useless objects. Until February 8th.

**Willie P. Bennett.** Willie blows a mean harmonica at the Yellow Door, 3625 Aylmer, until Jan. 25th.

**Rick Hancox** — Independent filmmaker's recent films shown at 4060 Ste. Laurent, room 303. \$3. **Fletcher** — R.E.M. clones at Foulfoules Electrique.

Saturday, Jan. 25th

**S.C.U.M., Fair Warning, Capitalist Alienation** and two out-of-town bands are playing at the Berri Church hall. \$6, but I've lost the address.

**Sixties Dance Party** at the Rising Sun. Come re-live it all.

**Degrees of Freedom and Chapter 24.** A high 'degree' of boring syntho-pop plays Station 10. A VOT label presentation.

**Richard Desjardins.** Formerly with

**Abtltbl,** he is a modern poetic troubadour. At Pub le Petit Campus (Café Campus).

**Ministry of Truth.** Soul/dance/rock at Tatou. Free, as usual.

Sunday, Jan. 26th

**Leslie Dent and Minus Zero.** One does magic, while the other displays its penchant for techno-video imagery. At Café Campus, \$3.

**Sheep Look Up** (Probably an inside joke) This band is from Toronto and are playing at Rising Sun.

Monday, Jan. 27th

**Acoustic Jam.** Hosted by Mack Mackenzie of *Three O'clock Train*, the evening features local talent. All are welcome. At Station 10, free.

Tuesday, Jan. 28th

**Soup de Jour** — Montréal folk band who recently appeared on CBC-TV. (they were happy). At Tatou. Free (again).

Wednesday, Jan. 29th

**Bab and 1313.** Another VOT presentation, this one features Joy Division emulations Bab. At Station 10.

**Queen Ida and the Bon Temps Zydeco Band.** Queen Ida, brings her cajun-roots music Club Soda for all to romp along to. Tickets are \$9.95. (ouch).

**Prague,** by John Krizanc. A Kafkaesque political play about Czechoslovakian clowns who are given permission to put on a 'real' play. Until Feb. 2nd at Centaur Theatre. Tickets are \$12-15 (double ouch).

**Les Nouilles.** Theatre Quat'sous invites, snobs from sub-culture to dinner, subjecting them to a verbal flambé. Until Feb. 9th at Theatre Quat'sous.

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by Manny Legorburu

This article doesn't purport to be an objective and critical assessment of a rock group. It is an open love letter, an epistle of thanks, a happily biased overview of an enormously influential and under-rated American band, the Velvet Underground. For as I read somewhere, the VU may not have sold many records, but it seemed that every VU fan went out and started a band.

In an age of flower power, the VU inhabited a somewhat frightening conceptual landscape with their intentional crudity and sense of beauty in ugliness. They spoke in no uncertain terms of social alienation, sexual deviancy, drug addiction, violence and hopelessness. Their songs palpably evoke the exhilaration and destructiveness of modern urban life.

The VU's sound and stance created the seventies and eighties. David Bowie, Roxie Music, Brian Eno, Mott the Hoople, the New York Dolls, the Dream Syndicate, the Cars, the Sex Pistols, and myriad proto-punk, punk, and post-punk bands owe their inspiration to the Velvet Underground. Anyone familiar with the VU can discern its ongoing echoes.

Incredulous? David Bowie's *Hunky Dory* sports a VU dedication and smacks of plagiarism. The *Psychodelic Furs* proudly acknowledge their debt. Joy Division purveyed a doomy Velvet Underground-derived drone to critical acclaim (*Sister Ray* is featured on their live LP). REM betrays, or rather, shamelessly flaunts its VU roots with their sound. Of local note, U2 played, *I'm waiting for the Man* at their Forum show, and REM offered two VU songs at their Old Port performance — *Pale Blue Eyes* and *Femme Fatale*. In *Ziggy Stardust: the Motion Picture*, Bowie encored with the VU's *White Light/White Heat*.

To me, the quasi-mystical attraction and transcendent merit of the VU is their poetic lyrics, uncompromising musical integrity and willingness to experiment and move on. They were artists in every sense of the word. They played art galleries and poetry readings in lower Manhattan. Their concerts featured radically re-arranged versions of their songs, with new lyrics to boot. (Doesn't a painter exhibit new paintings at each exhibition?). Best of all, the VU is barely recognizable from album to album.

This polyglot artistic range was derived from the band's make-up. Lou Reed, the main songwriter, was a classically-trained pianist who studied poetry under Delmore Schwartz at Syracuse University. John Cale had studied in London under avant-garde composer Cornelius Cardew, and had strong connections to the classical avant-garde, (he plays the viola on many songs). Maureen Tucker constructed her own drum kit out of tambourines and garbage-can lids. And Nico, the Teutonic Ice-goddess seen in Fellini's art-film sensation *La Dolce Vita*, contributed her hypnotic, monotone vocals.

Andy Warhol, doyen of New



## Velvet Underground unearthed

York's downtown art carnival in the '60s, produced their classic self-titled debut album and drew the famous peelable banana cover. After this, Nico left and the VU released the noisy and unsettling *White Light/White Heat*, recorded in a single day. A soft and tender self-titled album ensued; yet it was

their swan song *Loaded*, that offered their most 'accessible' material.

In an industry which overtly depends on radio exposure, they insured their commercial isolation with songs like *Heroin*, *Venus in Furs* (about S & M), *Waiting for the Man* (scoring dope in Harlem), and

*Sister Ray*. The latter is 17 minutes of blinding thrash noise over which Reed sings of a smack-fuelled orgy showcasing drag queens, sailors, and anything else well-hung.

But they also produced such classic rockers as *What Goes On* and *Rock and Roll*. The sweet

melancholy of forbidden love is beautifully unveiled in *Pale Blue Eyes*. *Femme Fatale* is a haunting tribute to the masochistic male instinct. *The Gift* is a surreal recitative and the best narrative song ever. The dreamy *Sunday Morning* is a gorgeous lullaby, and the hallowed *Jesus* is a delicate and moving song that surpasses religion. Is this the same band that sings *Sister Ray*, or the *Murder Mystery*, the archetypal psychedelic montage? To those that hear ye, what language could they speak?

But alas, the Velvet Underground, the cinéma vérité of rock music, were years ahead of their time, and perhaps still are. That phillistine vacuum called pop culture only has ears for insipid frivolities, commercial jingles and the irksome David Byrne — the John Steinbeck of rock'n roll.

Like Stendhal and Flaubert, the Velvet Underground artfully blend realism and romanticism. Their songs are carefully crafted eroticisms mired in gritty detail. Like the two novelists, only time will vindicate their genius.

Honour the Muses who created this genial and schizophrenic nightingale. Go down to Sam's and treat yourself to a couple of VU albums. Once home, put the VU on the turntable, lie down between your speakers, turn off your mind and float downstream. Or, to paraphrase the Velvet Underground; set yourself free to find a new illusion. Amen.

## Women dance new mythology

by Julianne Pidduck

A woman enters, and illuminates the stage with flickering candlelight. She merges with a mask to become the goddess Isis who speaks: "All that dies had first to live."

— from *Horizons*, Sept 85

Two women, Dian Denis and SilverFrith, received a Canada Council grant in the winter of 1984-85 to develop their ideas on peace and women's spirituality. The result is *Visions/Revisions*, a performance piece incorporating original music, improvisational music and masks.

*Visions/Revisions* is on a cross-Canada tour with two performances in Montréal on Sunday, January 26th.

The piece is divided into three sections. The first, "A Mythology," features seven ancient goddesses from different cultures and times; each goddess represented by a leather mask. Together, Dian and SilverFrith portray the essence of the seven individual goddesses through the interplay of mask, music and movement.

The second part, "A Reality," introduces several debilitating traits common to human nature. Known in Christianity as the "seven deadly sins," feminist Mary Daly refers to them as "the

cause and consequence of an oppressive patriarchal society."

Seven papier maché masks are used to portray the seven deadly sins; their bright colors and accompanying discordant music lend a sharp contrast to the gently flowing mythology of the first section.

In the concluding act, "Utopia", we encounter the crone, or wise old woman of the earth. The dark and wrinkled leather of her mask/face speaks the wisdom of the ages. The crone transforms herself into Dian again, taking us full circle by exploring her own personal mythology, and dancing her "hawk-self" back into the present moment.

The production is related to recent explorations of spirituality and culture within the Women's Movement. Many women have found it both necessary and cathartic to create their own alternatives to patriarchal religions, which so often silence and denigrate women.

Feminist researchers such as Mary Daly have carefully examined the roots of various mythologies, often rediscovering kernels of woman-positive traditions. The seven goddesses appearing in the first section of *Visions/Revisions* illustrate the centrality of women in many pre-Christian belief systems.

*Visions/Revisions* uses the imaginative powers of Dian Denis and SilverFrith to help transform the limitations of our knowledge about women's place in spirituality and mythology.

## Moment'Homme 86

America and who have been exploring the concepts and techniques of male choreography.

Sylvain Emard, trained in *Moment'Homme* January 15th, 16th, and 17th, in a piece called *Sans Titre Janvier '86*.

Emard recently returned from studying Butoh theatre in Japan. Butoh is a modern response to formal and firmly established classical Japanese theatre. It attempts to evoke emotions and states of mind through movement, connecting the interior world of feeling with the exterior physical world.

Butoh is very different from Western dance. It is not so concerned with musicality, movement through space, or shapes and forms created by bodies. Butoh is concerned with how movement creates not just images, but the forces and energies behind them.

Emard's choreography displayed the minimalism often seen in Butoh dance. Dressed in a white tank-top and grey slacks, Emard crept slowly on stage. He had a placemat, plate and glass gripped tightly to

by Donald Weikert

*Moment'Homme 86*, *Tangente Danse Actuelle's* third festival of male choreography, plays until February 2nd. Though the performances are primarily by Montréalers, this series will include choreographers from Toronto and New York.

Over the past three years, *Tangente* has highlighted choreographers from North

continued on page 6



*She comes across as a tool of the author, a marker being moved from issue to issue without ever developing a character that the reader can identify.*

## VALERIE MINER BLOOD SISTERS



**Blood Sisters**  
by Valerie Miner  
The Women's Press Fiction  
206 pages

by Brendan Weston



**Blood Sisters** takes on the popular stereotypes of a number of disparate groups. The first of three novels by American writer Valerie Miner, **Sisters** attempts to clear up misconceptions about the Provisional IRA, lesbians, Irish immigrants in Britain, and distinctions between feminism in Britain and the U.S.

Two cousins, Liz, an American journalist and feminist, and Beth, an Irish activist in London, are drawn together when Liz decides to track down her roots in the British Isles. Though they initially feel as close as sisters, different political priorities gradually open a chasm between them.

Beth's allegiance lies with the 'Provos.' Raised in an lower-class Irish home in London, she confronts the oppression she experiences most deeply. As a Gael, a despised minority in an Anglo city, her Irish identity is her touchstone — the reunification of Ireland her goal.

Liz, on the other hand, is a quintessential American feminist. She is passionately concerned with the oppression of women as a class, but her emphasis is on the liberation of women as individuals. Her tactics do not preclude support for national or collective struggles, but her most firmly held beliefs center around the importance of the individual.

This difference in emphasis is the root cause of the strain between the close relationship that springs up between the cousins. Each sympathizes with the others' ideals and politics, but this sympathy is strained by complications of emotional commitments.

Liz's involvement with the feminist community in London causes her to come to face with her lesbian potential. She becomes involved with a woman she met through her participation in a feminist magazine, *Women's Report*. Beth, however, is alienated from the collective publishing the magazine when her commitment to the 'macho' Provos is criticized. A romantic 'crush' Liz has on Beth makes both of them feel awkward, and the inhibitions arising from this prevents any real reconciliation.

A curious aspect of the novel is that, while less space is devoted to developing the character of Beth, she excites more empathy in the reader. Miner's development of Liz is in some way flawed. She comes across as a tool of the author, a marker being moved from issue to issue without ever developing a character that the reader can identify.

This comes across most clearly when Liz is forced to call into question her North American conceptions about the politics of fashion. Confronted with a number of lesbians and feminists who don't wear the uniform of the movement, Liz must reassess her expectations of what feminists should 'look' like. Miner is quite obviously trying to make the point that, while not misdirected, the politics of fashion can be overemphasized. One is left with the feeling, however, that the author would have been more comfortable addressing this question in an essay — she fails to convince the reader that the character she is creating has internalized this observation.

The result is an interesting, but not gripping, narrative. Miner skillfully establishes all her characters without providing the fully developed protagonist we expect. The credibility of Liz's final stages of evolution suffer somewhat from what appears to be Miner's haste.

But despite this flaw (and what first novel isn't flawed?), **Sisters** proves a refreshing alternative to the social vacuum in which many modern writers choose to place their characters.

For those with more than news wire knowledge of feminism and Ireland, Miner provides a novel, and ultimately satisfying, perspective to social issues.

by Collin Tomlins



It is summer in Tehran, the summer of 1953. The nationalists, the leftists and the Islamic fundamentalists are in the streets trying to wrest power from the Shah and his American and British backers. The streets of the capitol are not, however, where the people live. The people of Tehran live in its alleyways, along the lanes and passages of the city.

In her first, autobiographical, novel **Javady Alley**, Manny Shirazi describes the lives of those touched by the revolution in Iran. The lives of women — women who are invariably poor, often illiterate and brutalized. With such stark and gloomy material, she creates a portrait of joy and solidarity.

Shirazi, currently living in Britain and writing in English, sets herself the task of portraying a particular set of circumstances — the oppression of women in Iran during a period of massive social and political upheaval — and making this portrait accessible to a western (or westernized) readership.

One of the major difficulties she has had to overcome in writing this novel is to dispel Western misconceptions about and antagonism towards Islam. She successfully does so by chronicling the education of her protagonist, seven-year-old Homa, by a secularized mother and a devout grandmother.

The interplay of ideas and attitudes represented by these two characters reveal aspects of Islamic society in general, and Iranian society in particular, that are invariably glossed over by Western writers — be they Reaganites or liberal feminists.

Through the character Homa, we are presented with someone coming to grips with the sexism that permeates Iranian society. At the same time, the interplay of her mother and grandmother reveal that this sexism is not a necessary result of Islam. Her grandmother's devotions, to which the young Homa is witness, take place within a strong support network of other devout women. Their faith, and the structures that had grown around its expression, provide them with a way to express their common experiences as women. Their faith becomes for them a way of realizing their essential similarities.

At the same time, Homa's secularized mother points out the hypocrisies and contradictions of Islam as it is practiced in Iran. She identifies the cultural baggage that the religion has picked up and indicates how this union of religion and custom can be used to oppress women. She is an articulate opponent of those aspects of the religion which are intrinsically oppressive.

By documenting Homa's education by her mother and grandmother, Shirazi forces the reader to question the Western belief that Islam is the basis of the oppression of women in the Moslem world. She demands that we accept the fact that although religion is used by the patriarchy to oppress women, it is not the cause of patriarchy. That it can, in fact, be utilized by women to create solidarity and support networks.

Likewise, Shirazi calls into question the infantile belief that sexism will somehow disappear if some left-wing political party is put in power. Through her portrait of Homa's father, a working-class hero and block organizer for Tudeh (the Iranian communist party), the point is hammered home that socialism is not, in itself, any answer to the oppression of women. Homa's father, for all his visions of a classless society, is a tyrant at home — at best uncaring, often violent and tyrannical. Much as in her analysis of religion, Shirazi concludes that the problems of sexism predate capitalism.

For all that **Javady Alley** describes — a world far outside the experience of most of us — it is an eminently approachable novel. Although Shirazi has gone to great lengths to identify and explain the profound cultural differences that lie between the West and Iran, the reader cannot but identify with the similarities that exist. We find ourselves drawn into the world of Homa and her experiences during the turbulent summer weeks of 1953.

*"I would have like to written my first book in Farsi, but as I was unable I wrote it in English."*  
Manny Shirazi



**Javady Alley**  
by Manny Shirazi  
The Women's Press Fiction  
186 pages



# Three From The Women's Press

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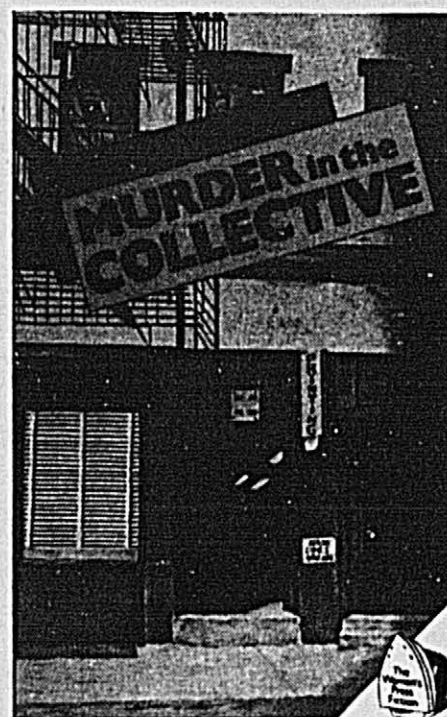
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you bring your new  
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you know that your ex-  
lover is there, and he  
doesn't know you are  
a lesbian?

**Murder in the Collective**  
by Barbara Wilson  
The Women's Press Fiction  
181 pages

by Chris Cavanagh



"Where did they go? Where did they go?" Like a plaintive cry from a forlorn bird, flying through a concrete jungle, looking for its mate: "Where did those radical youth of the sixties go?" Was it all just illusion? Are they doomed to comic-book reunions à la *The Big Chill*?

There is hope in films like *The Return of the Secaucus Seven* which is about real people, somewhat active in the social movements of their time, who continue to hold onto their ideals of social change while trying to settle down to horizontally mobile lifestyles.

Where did they go? Well, some of them can be found in the films and literary fiction of the eighties.

In a daring attempt to utilize the traditional genre of 'murder mystery', macho-dominated at best and blatantly discriminatory to women at worst, The Women's Press has published *Murder in the Collective* by Barbara Wilson.

The novel centers around Best Printing, a left-wing printing collective trying to cope with problems ranging from financial solvency to how to give the Nicaraguan group a break on its printing costs. The collective meetings have become tedious affairs as members suffer varying levels of disillusion and disinterest. The tedium thinly discovers a variety of tensions — political, sexual and racial — that explode during the story.

B Violet is a lesbian-owned and run typesetting and design shop threatened with bankruptcy. A possible solution is a merger with Best Printing.

Tensions begin to mount as the men at Best Printing, realizing that they will be outnumbered by women should such a merger take place, fear that they will be voted out of the collective. Old tensions between former lovers surface. Pamela (the narrator and a founding member of Best Printing) begins to reassess her commitment to the collective. She wonders about her co-workers' motivations. Her concerns are human ones; a mixture of curiosity, nosiness and compassion.

All of Wilson's characters are believable. She describes people and situations she has known, and Pam introduces her co-workers and friends to the reader as peers. Her environment includes people who are concerned with racial discrimination, homophobia, repression in the Philippines, women's rights and cops who refuse to understand what a collective is and continually look for the 'boss.'

For many people these are daily concerns and though they live under the pall of constantly being labeled 'alternative' these situations are normal. This novel is an affirmation that this lifestyle is 'normal' and as such harder to classify as the fringe of middle class society.

Elena is a "very out lesbian" with two children who was fired from her high school teaching job for being outspoken. She is currently involved with one of the members of B Violet. Zee is a filipina, with relatives in prison in the Philippines for opposing Marcos, and she herself is involved in anti-Marcos politics in Seattle. Ray, Pam's ex-lover, is Mexican-Japanese and a strong advocate of racial equality.

The novel poses a number of questions, not least one of etiquette that Emily Post never answered: How, gracefully, to bring your new lover down to the breakfast table when you know that your ex-lover is there, and he doesn't know you are a lesbian?

During the negotiations between the two collectives B Violet is trashed and one of the collective members murdered. Pam takes it upon herself to solve the mystery that threatens to destroy her community. It also becomes a journey for Pam as she begins to reassess her politics, her sexuality and her feminism. These facets of her personality intertwine and converge and we are welcomed along this path of self-discovery. Though the murder mystery is solved, Pam's journey has only begun.

Before the mystery is solved, we are treated to a parade of suspects including all members of both shops, the filipino solidarity movement and the CIA. It is an engaging and exciting investigation worthy of Agatha Christie with ever a new clue cropping up, mystery leading to more mysteries.



## classifieds

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## 352 — HELP WANTED

Responsible, flexible babysitter needed 4 to 5 days a week—2:45 p.m. to 5:30 p.m.—6 yr. old boy. St. Denis/Rachel area. Also willing to give room in exchange. 845-0436 after 6 p.m.

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## 356 — SERVICES OFFERED

Willing males & females needed for student haircuts supervised by professionals Wednesdays 6 pm—8. Call for appointments, 249-9231, Estetica 2175 Crescent.

Personalized ultra-chic hair shaping in a most congenial downtown atmosphere. \$9.00 with Libby. 844-3309.

Have your French Canadian ancestry traced back to Europe. Call Rami 392-3018; after 6 pm at 462-1400.

## Eating Disorders.

Bulimia: Do you have an eating problem? Do you binge? Purge? Vomit? Are you overly concerned about your weight? Are you constantly dieting? There will be a series of six workshops for students with eating disorders led by a counsellor and nurse from Student Counselling Service and Student Health Services. Beginning Tuesday, January 28th, 1:00-2:30 and every Tuesday 1:00-2:30 for six weeks. The Powell Student Services Building, Room 302, 3637 Peel. Call to sign up Carol: 392-5119 Brenda: 392-5448

Vacation in Jamaica: for approximately the price of a hotel room we offer you for rent weekly one of four double bedroom cottages with your own bathroom, kitchen, lounge/diningroom and patio. Attractively furnished, excellent swimming beach, snorkelling on off shore, sailing and many other attractions including your own maid and cook. For only \$250 US per week. Located 500 yards for the Trelawney Beach Hotel Jamaica. Call after 4 pm for brochure. Tel: 683-7881 or (1-809-954-3189 9 to 5 pm weekdays).

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Test anxiety groups now forming at McGill Student Counselling Service. 6 weekly sessions to help you relax and concentrate on exams. Phone 392-5119 now!

## 361 — ARTICLES FOR SALE

McGill jackets: white with leather arms, red wool body, crest, "McGill" on the back. Some sizes in stock, otherwise any size can be ordered. \$115. 286-0903.

1. Wall mirror 65"x72"; 2. Iron coffee table with ceramic tile top: \$45.00; 3. Hand painted table: \$20.00 Phone Niki, George at 935-5883 (6-9 pm).

1. Hide-a-bed (single) \$60.00; 2. Chest of drawers (art deco) length 67" & night table and mirror: \$125.00. Phone Niki at 935-5883 (6-9 pm).

Skins for sale: Techno-Racing, 205" with Salomon 727 Equip bindings. Excellent condition: have been used 5 times. Need cash fast: \$200.00. Ask for Gilles at 465-0260 (or at 672-2334 after 6 pm).

Snare drum—1941 or '42, 6"x14". Slingerland RadioKing snare, maple reingrovements, brassrings, lugs, etc. Very good condition. Call: 733-7275 after 8:00 pm.

Sony walkman, hair dryer, manual and electric typewriters, stereo equipment (Thorens, Luxman, Advent). Call 277-3726 anytime (answering machine).

Computers: R.S. TRS 80 III, 9 programs—Bus. Eng.; R.S. TRS 80 Mod. 100 Portable; Macintosh Apple 512K, 8 Bus. programs; Epsom FX 80 Printer. 731-9382 after 6 p.m.

Double futon for sale. \$120.00. Good condition. Phone 286-0220.

## 370 — RIDES

Spring Break in Daytona Beach. Fun & Sun!! Feb. 15-23rd, six nights accommodation, roundtrip transportation, daily pool parties, \$239 Canadian, Hotel only \$89. Call anytime. Sean 845-2553.

## 372 — LOST &amp; FOUND

Found: Necklace. McLennan Library building. Phone 392-4936.

## 374 — PERSONAL

Toast your toes dancing at the Après Ski Bash. Saturday, January 25th in the ballroom.

Two guys—young, healthy, intelligent, curious, attractive, athletic, straight-looking and acting, looking for same-type jocks for hot secret times. (Discretion a must) Reply P.O. Box 451 Station "B", Montreal H3B 3J7.

Word Star! Learn word-processing fast with his short, easy manual! 99c, cheap! Phone Jeff 739-7036 evenings.

To my precious snow bunny Bev: I heard a rumour that the metro is on strike. Can I stay with you until I graduate? Lots of love, Evets.

Eileen and Rachel, as had been pointed out to me, apologies, in themselves, are pretty useless. Can we offer you something more substantial instead—dinner "Chez Piglet"

Tuesday evening perhaps? Colin and Brendan.

## 383 — LESSONS OFFERED

Flute and Recorder lessons: cours de flute traversiere et de flute a bec, theory, rhythm, for beginners or advanced call 388-5164

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Guitar lessons. Many styles. \$7.00/hr. Lessons given by professional musician (plays at El Coyote on Bishop St. Saturdays). Call Graham Topp at 935-3163.

## 385 — NOTICES

Hooray for Johnny Canuck, a comic book

spoof presented by Moose Productions, January 10 through 25 at Players Theatre, 3480 McTavish, 3rd Floor. Discounts with Canuck dollars. 284-0109

Swoosh! Come to the après ski party!! Saturday, January 25th in the ballroom at 9:00 pm. Prizes, food, fun.

Sports Addicts: We want to hear from you. Become a sportscaster at CFRM. No experience necessary — apply at Radio McGill, Suite B-11.

Do you have trouble asserting yourself? Then come and join the assertiveness training workshop. For information call 392-5119.

## 387 — VOLUNTEERS

Montréal Neurological Hospital. Sunday, January 26, is the absolute deadline for joining the McGill Student Volunteer Programme. For more information, phone John Hale at 288-0463.

Volunteers of 18 years and over wanted to participate in a research study involving positron emission tomography. Financial remuneration offered. For details call 284-4588.

## 389 — MUSICIANS WANTED

French horn player(s) needed for McGill University bands. Rehearsals Mon, Wed and Fri. 12:00 p.m.-2:00 p.m. If interested, call Music Faculty at 392-5117.

## ...Moment'Homme 86

continued from page 3  
his stomach, which he deposited on the floor.

When he abandoned the dishes, he bent over in agony, tightly clutching his stomach. His body was lengthened, and twisted high above his feet as if he feared contact with the floor.

Emard's agony was apparent, but it lacked both impact and reason. The piece did not provide a context in which one could comprehend his reactions. His performance was not intense enough to immediately communicate the agony and bridge the gap between his feelings and his body.

I finally felt Emard's agony when Annie Dréau backed onto the stage. She was a housewife in a floral dress hunched over another set of dishes. She deposited her dishes on the floor and began to writhe in the same agony as Emard. Her movement had greater impact and gave Emard's presence more force.

The music contributed to the developing tension. The quiet creepy Bauhaus pieces helped the discomfort of the movement sink

in. The Bauhaus was alternated with plastic Tommy Dorsey remakes of old swing tunes. All of the surprises were taken out of the music and glossed over with layered violins. It was a Muzak version of swing, proving useful only as an anaesthetic.

When the swing-muzak played it had an odd effect, putting a transient end to the dancers' pain and agony. They would strike art-deco poses, long and streamlined, and hold their positions for a moment, only to return to their creeping over the floor.

There were also a few brief moments of fast energetic movement that filled the stage. The dancers performed this section without music, and held tightly to their rhythm. It was very good movement, and seemed to fit well with the overall mood, a welcome relief from the minimalism in the rest of the piece.

The choreography ended with Dréau sitting at the table, looking like an unhappy, bitchy housewife. Emard was curled up under the

table looking defeated.

The piece left me with a creepy but undefined fear. The fear seemed vaguely associated with daily life — kitchen tables, dishes and floral prints — but I felt Emard was trying to evoke a more specific fear. I felt he should have developed the piece more clearly, articulating the fear he wanted to inspire.

Furthermore, I felt he should have made a stronger connection between his inner turmoil and his physical presence. His attempt to use Butoh theatre was basically unsuccessful.

Moment'Homme '86 will continue at *Tangente* until February 2nd. Upcoming performances include:

Michel Angers (Montréal) and Pierre-Paul Savole/Jeff Hall (Montréal), until January 24th. Colin Connor (New York) and Andrew Harwood/James Saya (Montréal), January 25th, 26th.

Tickets and full program information are available at 3655 Boul. Ste. Laurent, or by calling 842-3532.

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Editorial Offices: 3480 McTavish, room B-03, Montréal, Québec, H3A 1X9, telephone: (514) 392-8956. Business Manager: Brigitte Elie, telephone: (514) 392-8904. Advertising Managers: Cécile Cecchini, Boris Shrivov. — 3617, telephone: (514) 392-8902. Clerical Staff: Catherine Wong. Daily Typesetting / Shop Manager: Colin Tomlins, room B-03E, telephone: (514) 392-8956. Typesetting and Assembly Staff: Rachel Green, Eileen Lavery, Dieter Riedel, Brendan Weston, and Melinda Wittstock. Divine Guidance: Ramey the seal. If took you that long? (Apologies to secretarial staff)

The Daily is a founding member of Canadian University Press (CUP), La Presse Étudiante du Québec (PEQ), and Campus Plus (CUP Media services).

## events

## Today

1986 Seminar Series The Montréal Pregnancy Study: an investigation of very early pregnancies. Dr. Abby Lippman, PhD. 13h00, Purvis Hall, Room 25, 1020 Pine Ave. W.

Audition Three women and two men needed for acting in Student Workshop Production of *Neill Cream, Mysteries of McGill* by David Fennario. Opening will be March 20.

Auditions today, 19h00, in room B, Arts Building.

Shredded Paisley Shindig If savage slices of fuzztone guitar are what you crave, visit Flipped Out tonight on CFRM on the *The Subterranean Junale*. One hour of some of

the bossiest rockin' sounds around. See you in the jungle! 20h30, CFRM, 91.7 cable FM.

Gertrude's Pub Live Music by *The Pink Zone*. 21h00, free admission. Not just Yes and Amen: How to read the Bible with a university mind. Leader: Chris Ferguson, Presbyterian/United Church Campus Chaplain. 3521 University Street, 19h30-21h00, open group, come when you can. Info 392-5890.

School of Social Work Film Series presents *Conspiracy of Silence*; in Wilson Hall, room 110. 13h00-14h00.

McGill Film Society presents *La Cage Aux Folles* as part of Fiesta '86 at 20h00 in Leacock 132. Info 392-8934.

Islamic Studies presents *Reinterpreting the Qur'an* with Professor David S. Powers, Cornell University. 16h00, Arts Building, room 270.

The Russian and Slavic Studies Student's Association open house from 16h00-18h00. Bronfman Building, Russian Lounge, 6th floor. Everyone welcome. Info. 845-3348. Inter Residence Council presents *Detour* at the top of University St. in the Bishop Mountain Hall from 21h30-01h30. Happy Hour 21h30-23h00.

History Students' Association general meeting, 15h00 in Leacock 808. Yupp! McGill tri-annual elections. Everyone guaranteed position and fancy title for your CV. Sir Winnies.





## Kurosawa explores chaos

by Chris Cavanagh

A boar hunt concludes with a highly ritualized picnic on a mountainside as Akira Kurosawa's *Ran* begins. Very orderly. Hardly an intimation of the chaos that is imminent (*ran* means chaos).

*Ran* is Akira Kurosawa's first production since *Kagemusha* (1980). It is the work of a master craftsman, and the results of Kurosawa's reputation for painstaking and costly perfection can be appreciated. Each scene is crafted like a fine painting where even the landscapes are endowed with character.

AK, a film by Chris Marker about the making of *Ran* gives insight in-

to Kurosawa's effort in constructing his scenes. To do a night shot in a field of dry grass, a team of technicians spray-painted the grass gold. The results on screen are beautiful, yet the amount of work and manipulation are undetectable.

Though chaos takes gradual hold in the plot, it is evident that the filmmaker is in total control — never calling attention to himself.

*Ran* is an adaptation of Shakespeare's *King Lear*. Kurosawa sets it around the turn of the sixteenth century, a time when

Japanese warlords vied for control of large areas in Japan. It is a story about the sins of monumental pride, ruthless betrayal and merciless destruction. It is also the most expensive production in Japanese film history: three castles were built at a cost of \$1.7 million (U.S.), only to be burned down during the film.

Lord Hidetora Ichimonji (Tatsuya Nakadai) decides that it is time to pass on power to his successor. He foolishly divides his kingdom amongst his three sons. Saburo, the youngest son, protests what he believes to be his father's senility, and is banished by Hidetora. Expecting to spend his remaining days visiting with his two other sons, Lord Hidetora finds himself betrayed by both, and finally banished from his own kingdom.

As the two sons lay siege to their father's troops, the sounds of battle disappear. A slow motion sequence shows Hidetora running, only to discover his retinue committing mass suicide. The music swells to lament the growing horror of the situation, as Hidetora tries in vain to find a weapon to kill himself.

Hidetora escapes the carnage, and is rescued later by Tango (Masayuki Yui), an aide whom he had banished, and Kyoami (Peter), the court fool/sage. Tango remains loyal throughout the film, and Kyomi, despite himself, also remains loyal to the end.

Confronted by the ghosts of those he has slain, Hidetora is driven aimlessly to the ruins of a castle he once destroyed. Now his destructive past has returned to wreak a haunting vengeance. Chaos takes a tighter hold, as he lapses slowly into insanity.

Unfortunately, Nakadai relies heavily on his own makeup, only diminishing the human dimension of Hidetora's suffering. As Takeda in *Kagemusha*, Nakadai watches as his troops run into battle, only to be slaughtered. Though we do not actually see any fighting, the battle

is mirrored in Nakadai's reaction. He does a brilliant job of communicating, with both his facial expressions and body movements, the horror of what he sees. Nakadai under-utilizes this talent in his role as Hidetora.

Mieko Harada is superb as Lady Kaede, the vengeful daughter of one of Nakadai's long-standing enemies. She is ruthless and unforgiving in her pursuit for the destruction of the Ichimonji clan. One moment she is quiet and serene, the next shrill and commanding, and the next, tearful and seductive. She gets what she wants, using the people around her as pawns.

Kurosawa has dealt well with putting war on the screen; it is fascinating to watch, and yet he manages to convey the cold-bloodedness and horror of the violence. Kurosawa transforms his didactic message into a statement, a warning so beautiful that we fail to notice the teacher behind the screen.

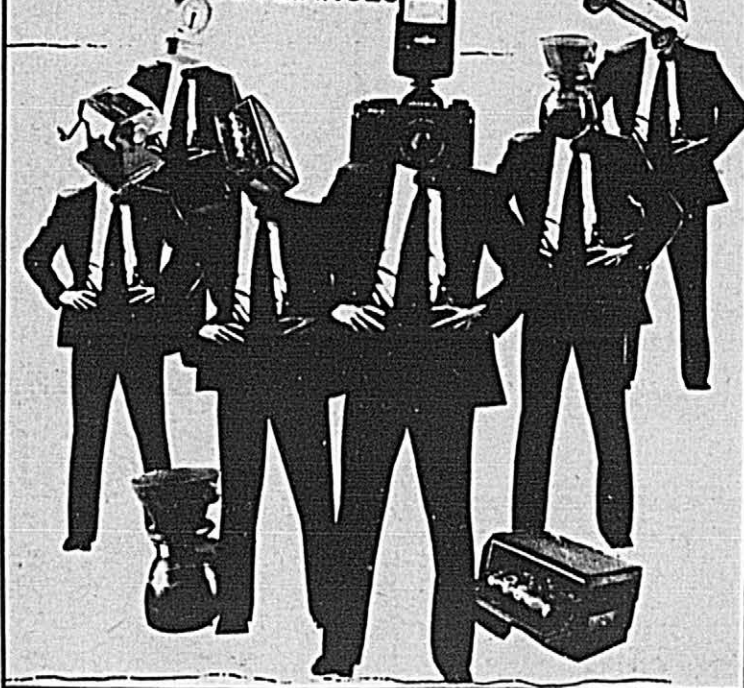
In *Kagemusha*, there are no filmed battle engagements. The battle begins with volleys of arrows flashing across the screen. We see hundreds of troops run across the field, then a cut of the aftermath. *Ran* conveys a less subtle message as the battle scenes are graphic, bloody and extended, accentuated by music and slow motion.

*Ran* becomes an exclamation mark to the anti-war message of *Kagemusha*. But it is also a reminder, a stronger warning for the 80s, as we draw closer to the precipice of our own destruction. We are Tsurumaru, blinded by Hidetora, abandoned and carefully feeling our way along a cliff that leads to final chaos.

*Ran* opens Friday, January 24 at *Cinéma Parisien* (French Version) and at the *Kent* (English Subtitles). *AK* by Chris Marker will be shown at *Concordia* on February 2nd as part of a Kurosawa retrospective in progress.

### news

#### DAILY UNFAIR TO MODERN APPLIANCES



editors were still in the lobby, demonstrators succeeded only in interrupting the *Daily* typesetting shop.

Shop employees blared Radio McGill's lunchtime broadcast in protest of the disruption and demonstrators refused to discuss their demands with editors outside the office.

Senior News Editor Brendan Weston objected to the disruption. "We've always discussed issues with any student who asked, and our staff and staff meetings are open and democratic," he said. "We've explained this to the organizers. It's just a few students

grandstanding."

By 12:45, demonstrators agreed to move to room 302 of the Union Building, where a discussion with most of the students lasted over two hours. The discussion was hampered by protestors interrupting each other and *Daily* staffers who were trying to answer their questions.

Most students said they thought the *Daily* was biased and did not represent their opinions.

*Daily* representatives pointed out that all newspapers are biased. "The difference is that we admit our bias," said Editor-in-Chief Melinda Wittstock.

## makes news

"The *Daily* is an alternative press," said Wittstock. "It writes about what the commercial press doesn't write about. It also writes, with a different perspective, about what the commercial press does cover. Its purpose is to combat racism, sexism, heterosexism, and economic injustice, while covering news fairly, accurately, and to the best of its ability."

"But what if we don't agree with that perspective?" asked one student. "I don't know if I should have to pay for something that doesn't represent me."

"We are not here to be your mirror," said Wittstock. "We are here to present views and information that is generally inaccessible to students. We also want to spur debate on important social issues."

Wittstock added that the *Daily* cannot possibly represent all 25,000 McGill students all the time. "It's impossible to know exactly what would be representative of all these students," she added.

Many of the protesting students complained about the *Daily*'s November 29 Palestinian issue, saying it was anti-Semitic because it did not contain any pro-Israeli government articles.

One student, who refused to identify himself, said he was protesting because he felt the newspaper represented "rampant anti-semitism and Jew-hating." The same student, when informed that many *Daily* staff members are Jewish, said, "They must be filled with self-hatred and be assimilated."

But, says *Daily* Supplement Editor Mike Gordon, "As a Jew, I find it hypocritical for other Jews to label me a self-hating Jew for criticizing the policies of the Israeli state."

"There is a presumption that the Israeli state represents all Jews. Just because you don't agree with policies of the Israeli government or Zionism in general, does not necessarily mean you are anti-semitic," he added.

## Daily

Daily News Desk

A group of about 40 McGill students occupied the offices of *The McGill Daily* at noon yesterday to voice their complaints about the newspaper.

The students claim the *Daily* is biased, anti-semitic, "cliquish" and unrepresentative of students. In a petition, they called for an amendment to the *Daily* Statement of Principles "to accommodate the free expression of diverse opinions."

Carrying placards that read "Put the Dogma to Sleep" and "Free Speech at the *Daily*," the students descended from the Union lobby to the *Daily* office to demand immediate constitutional changes "to better reflect the progressive nature of our student body."

Faced with a locked *Daily* office door and a note explaining the office was closed for all but typesetting inquiries, ASUS President David Gibson summoned a porter to open the office. As three *Daily*



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The DPS Directors are cordially invited to a quiet and unexciting soirée (Board of Directors meeting) Friday at 13h00 in room 107/8 of the Student Union Building. All directors are urged to attend and wear their cocktail party smiles. Supplement meeting today at 17h00, Union B-03

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1st Study—From January 30th p.m. to February 2nd p.m. and February 6th p.m. to February 9th p.m., for men 20 to 35 years old — non-smokers. **\$450**

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To participate in one of these studies you must be in good health. For further information please call.

**457-2580 or 457-2344** between 9:30 a.m. and 5 p.m.

We will be on campus at the Student Union—Jan. 28, 29, 30.  
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### OLD MCGILL Yearbook

Submit typed; previously unpublished poems to Old McGill's mailbox, Students' Society desk, Union Building (N°. 105) by February 28, 1986. Include name, degree, year and telephone number. All poetry will be retained and winners and other selected poems will be published in **OLD MCGILL '86**.

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## MCGILL

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**Buffet Mondiale**  
Thurs, Jan 23

7 p.m.  
Union Cafeteria

**Admission: \$7**  
Tickets at Sadie's

**Chinese Cultural Night**  
Sat, Jan 25th  
7:30-10:00 p.m.

Moyse Hall, Arts Building  
**Admission: \$4.00 (\$3.50 members)**

**Reggae Dance**  
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Tickets at Sadie's

